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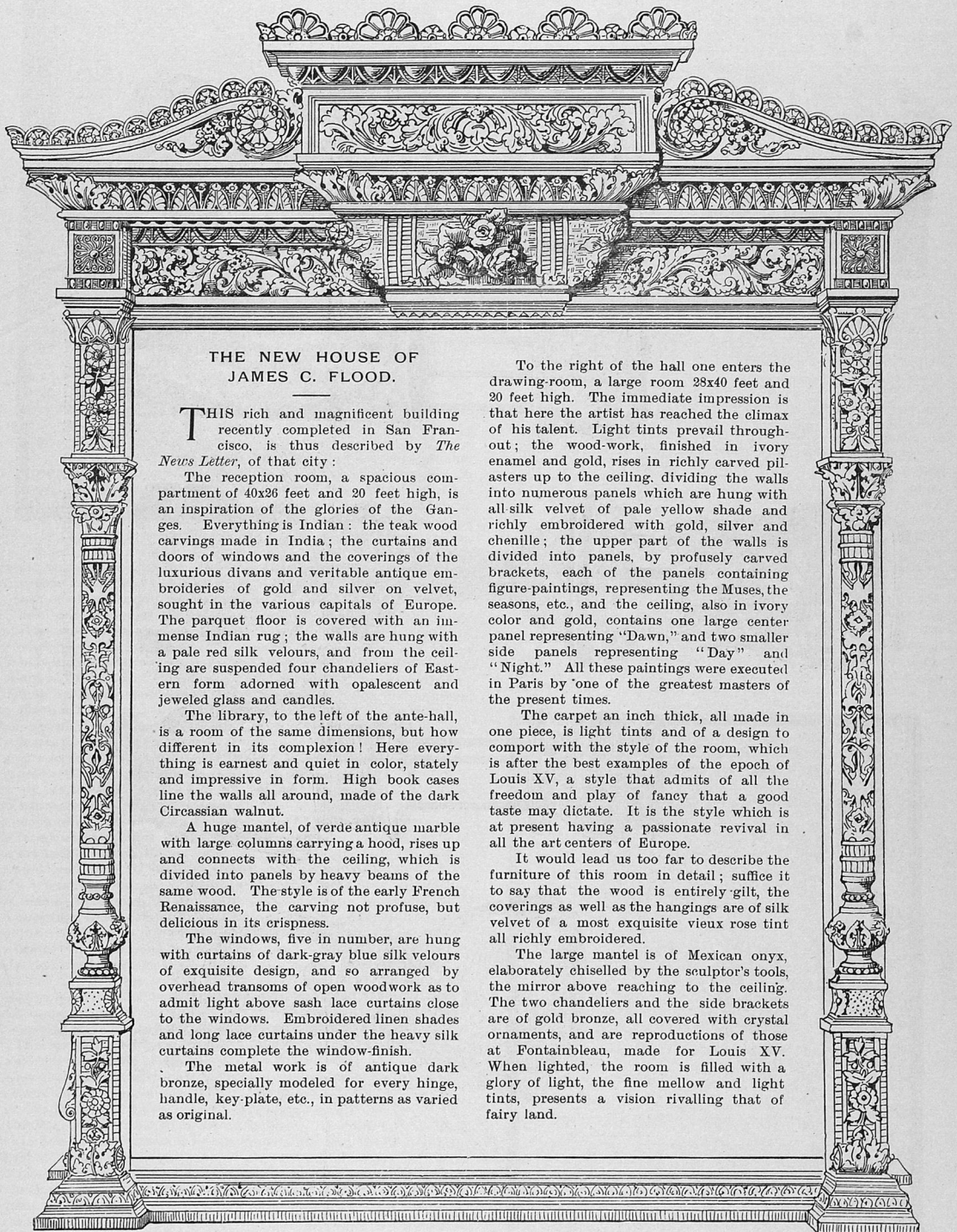
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THE NEW HOUSE OF
JAMES C. FLOOD.

THIS rich and magnificent building recently completed in San Francisco, is thus described by *The News Letter*, of that city:

The reception room, a spacious compartment of 40x26 feet and 20 feet high, is an inspiration of the glories of the Ganges. Everything is Indian: the teak wood carvings made in India; the curtains and doors of windows and the coverings of the luxurious divans and veritable antique embroideries of gold and silver on velvet, sought in the various capitals of Europe. The parquet floor is covered with an immense Indian rug; the walls are hung with a pale red silk velours, and from the ceiling are suspended four chandeliers of Eastern form adorned with opalescent and jeweled glass and candles.

The library, to the left of the ante-hall, is a room of the same dimensions, but how different in its complexion! Here everything is earnest and quiet in color, stately and impressive in form. High book cases line the walls all around, made of the dark Circassian walnut.

A huge mantel, of verde antique marble with large columns carrying a hood, rises up and connects with the ceiling, which is divided into panels by heavy beams of the same wood. The style is of the early French Renaissance, the carving not profuse, but delicious in its crispness.

The windows, five in number, are hung with curtains of dark-gray blue silk velours of exquisite design, and so arranged by overhead transoms of open woodwork as to admit light above sash lace curtains close to the windows. Embroidered linen shades and long lace curtains under the heavy silk curtains complete the window-finish.

The metal work is of antique dark bronze, specially modeled for every hinge, handle, key-plate, etc., in patterns as varied as original.

To the right of the hall one enters the drawing-room, a large room 28x40 feet and 20 feet high. The immediate impression is that here the artist has reached the climax of his talent. Light tints prevail throughout; the wood-work, finished in ivory enamel and gold, rises in richly carved pilasters up to the ceiling, dividing the walls into numerous panels which are hung with all-silk velvet of pale yellow shade and richly embroidered with gold, silver and chenille; the upper part of the walls is divided into panels, by profusely carved brackets, each of the panels containing figure-paintings, representing the Muses, the seasons, etc., and the ceiling, also in ivory color and gold, contains one large center panel representing "Dawn," and two smaller side panels representing "Day" and "Night." All these paintings were executed in Paris by 'one of the greatest masters of the present times.

The carpet an inch thick, all made in one piece, is light tints and of a design to comport with the style of the room, which is after the best examples of the epoch of Louis XV, a style that admits of all the freedom and play of fancy that a good taste may dictate. It is the style which is at present having a passionate revival in all the art centers of Europe.

It would lead us too far to describe the furniture of this room in detail; suffice it to say that the wood is entirely gilt, the coverings as well as the hangings are of silk velvet of a most exquisite vieux rose tint all richly embroidered.

The large mantel is of Mexican onyx, elaborately chiselled by the sculptor's tools, the mirror above reaching to the ceiling. The two chandeliers and the side brackets are of gold bronze, all covered with crystal ornaments, and are reproductions of those at Fontainebleau, made for Louis XV. When lighted, the room is filled with a glory of light, the fine mellow and light tints, presents a vision rivalling that of fairy land.

FRAME, FROM DESIGN BY HALL & GARRISON.